

FRIDAY, 15 JUNE 2018

2.00–2.30 WELCOME (Room 213)

2.30–4.00 PARALLEL SESSIONS

Session 1a: Schubert (Room 312)

- Katie Cattell (Royal Holloway, University of London): ‘Temporality and Repetition in Schubert’s A-minor String Quartet: A Heideggerian Perspective’
- Alison Shorten (Maynooth University): ‘Franz Schubert’s Sacred and Liturgical Works: A Journey of Religion, Belief and the Bible’
- Horng Kent, Tham (Sultan Idris Education University, Malaysia): ‘Towards a performance of Franz Schubert’s Piano Sonata in A Major, D959: A Case Study of Viennese Fortepianos in the Finchcocks Musical Museum, UK’ (*lecture-recital*)

Session 1b: Popular Music (Room 213)

- Ann-Marie Hanlon (Dundalk Institute of Technology): ‘“Just Say Yes”: Popular Music & the Irish Marriage Referendum’
- Karishmeh Felfeli-Crawford (Newcastle University): ‘Pop as Parnassus?: Music Theory, Analysis and One Direction’s *The Story of My Life*’
- Alan Barclay (Queen’s University Belfast): ‘Zappa Concept Albums as “Technology of Memory” In the Summer of Love’

Session 1c: Nineteenth-Century Compositional Processes (Room 412)

- Vadym Rakochi (Glier Kyiv Institute of Music): ‘Instrumental Medial Solo without Accompaniment as a Distinctive Feature of 19th-Century Symphonic Composition’
- Luodmila Podlesnykh (DIT Conservatory of Music and Drama): ‘The Impact of John Field on Alexander Dubuque’s piano compositions’ (*lecture-recital*)

4.00-4.30 TEA AND COFFEE (Foyer)

4.30-6.00 PARALLEL SESSIONS

### Session 2a: Eighteenth-Century Music (Room 213)

- Federico Furnari (University of Sheffield): 'A Rediscovered cantata by Giovanni Battista Serini'
- Anne-Marie O'Farrell (DIT Conservatory of Music and Drama/Maynooth University): 'From Four Strings to Thirty-Four: Editing and performing Bach's sixth cello suite for lever harp'
- Maria Borghesi (Deutsches Historisches Institut, Rome): '1985 in Italy: Debates on HIP and the Role of J.S. Bach's Reception'

### Session 2b: Opera in Britain and Ireland (Room 312)

- Ciara Conway (Queen's University, Belfast): 'John O'Keeffe and William Shield's *Fountainbleau; or, Our Way in France* (1784)'
- Rachel Talbot (DIT Conservatory of Music and Drama): 'The "true female paradise": strong female characters and Irish identity in the operas of Kane O'Hara'
- Maria McHale (DIT Conservatory of Music and Drama): '"The Operatic Problem": issues of national opera in Britain and Ireland, 1900-1922'

### Session 2c: Twentieth/Twenty-first-Century Music (Room 412)

- Aylish Kerrigan (Independent Scholar): '*Where She Lies* - Rediscovering Henry Cowell's Vocal Music' (*lecture-recital*)
- Eoin Flood (DIT Conservatory of Music and Drama): 'The reasons for, and methods of revealing, the latent African influences in the music of Cuban composer Leo Brouwer (1939-present)'
- Trevor Walshaw (Independent Scholar): 'The Piaroa of the Orinoco, Warimé, and Roberto Gerhard's *Leo*'

### 6.15 OPENING RECEPTION (Foyer)

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SATURDAY, 16 JUNE 2018

9.30-11.00 PARALLEL SESSIONS

Session 3a: Evidence, Morals and Post-truth Dilemmas in Musicology (Room 213)

- Joe Kehoe (DIT Conservatory of Music and Drama): 'The Inaugural Concert of the Radio Éireann Symphony Orchestra in 1948: Commemoration, Memory, Evidence'
- Michael Whitten (Queen's University, Belfast): 'Moralising Taste: Historical and Ethical Considerations'
- Wolfgang Marx (University College Dublin) 'Critiquing Oneself Back into Business? Post-Factual Narcissism in Musicology'

Session 3b: Irish Art Music (Room 312)

- Adèle Commins (Dundalk Institute of Technology): 'Leaping Leprechauns and a Rollicking Reel: Stanford *Four Irish Dances*'
- Ita Beausang (Independent Scholar): "'fit for performance" – Ina Boyle's Symphony no. 2'
- Sarah Burn (Independent scholar): 'A.J. Potter and his music: new perspectives on his life, words and music'

Session 3c: Music and Film (Room 412)

- Laura Anderson (Maynooth University): 'Musique concrète for a New Wave Mystery: The Disruptive Sound Design of *Paris nous appartient*'
- Ciarán Crilly (University College Dublin): 'Light and Shadow: Strategies of *Chiaroscuro* in the Music of Bernard Herrmann'
- Danijela Kulezic-Wilson (University College Cork): 'The Erotics of Cinematic Listening'

11.30-1.00 PLENARY SESSION

11.30-1.00 Plenary Session (Room 412)

National Forum for Music Performance Research in Ireland

- Una Hunt (DIT Conservatory of Music and Drama): 'Creating a blueprint framework through the presentation of Balfe's operetta, *The Sleeping Queen*'
- Denise Neary (Royal Irish Academy of Music): 'Music performance research – an international perspective'
- Cliona Doris (DIT Conservatory of Music and Drama): 'Context, reception and performance of Boydell's "A Pack of Fancies for a Travelling Harper" (1970)'
- Gabriela Mayer (CIT Cork School of Music): 'Rhetorical and linguistic influences in solo piano music, from Mozart to Liszt'

1.00–2.00 LUNCH (Foyer)

2.00–4.00 PARALLEL SESSION

Session 4a: Music Pedagogy (Room 213)

- Gemma O'Herlihy (CIT Cork School of Music): 'Action Research in the Piano Lab: Developing Ear-Playing Skills in Beginner Pianists'
- Rhoda Dullea (University College, Cork): 'Non-formal teaching approaches in Canadian Opera Company's opera summer camp programme for adolescents'
- Majella Boland (Royal Irish Academy of Music): 'Regulate or relegate: a case for music education in Ireland'
- Alan Taylor (University of London): 'Teaching collaborative skills in composition – the stimulus of theory'

Session 4b: Music and the Church (Room 312)

- Eleanor Jones-McAuley (Trinity College Dublin): 'Singing the Lord's song in a strange land: church music and the Huguenot community in eighteenth-century Dublin'
- Kerry Houston (DIT Conservatory of Music and Drama): 'As by law established': an assessment of how the rapidly changing political and social landscapes in nineteenth-century Ireland had a considerable impact on musical establishments at the Church of Ireland Cathedrals'
- Eleanor Giraud (University of Limerick): 'New perspectives on the early Dominican liturgy'
- David O'Shea (Trinity College Dublin): 'The old choir and the new: Peripatetic personnel in Dublin's four Anglican choral foundations, 1814–1900'

Session 4c: Critical Perspectives in Traditional Music (Room 412)

*Chair: Jonathan Stock (University College Cork)*

- Daithí Kearney (Dundalk Institute of Technology): 'Grappling with "Celtic": William Marshall's 21st Century Struggles'
- Joanne Cusack (Maynooth University): 'A consideration of postfeminism in Irish traditional music with particular focus on the all-female band, The Bridies'
- Tes Slominski (Beloit College, Wisconsin): 'Embodiment, Ineffability, and "The Music Itself" in Irish Traditional Music'
- Stephanie Ford (Maynooth University): 'Merging traditions: negotiating the socio-historical discourse of traditional music and art music in 20<sup>th</sup> century Ireland'

4.00–4.30     TEA/COFFEE (Foyer)

4.30-5.30     CONCERT (Stack Theatre)

*Details to be confirmed*

5.30–6.00     AGM of the Society for Musicology in Ireland (Room 412)

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6.15–7.15     KEYNOTE LECTURE (Room 217)

*Lorraine Byrne Bodley (Maynooth University)*

*Peter Franklin (Emeritus Professor, St Catherine's College, Oxford)*

8.00            CONFERENCE DINNER (Jacobs on the Mall, South Mall)

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SUNDAY, 17 JUNE 2018

9.30–11.00 PARALLEL SESSIONS & WORKSHOP

Session 5a: Reinterpreting Debussy and Shostakovich (Room 213)

- Gregory Marion (University of Saskatchewan): 'Whither the toys? Debussy's *La boîte à joujoux*'
- Adam Behan (University of Cambridge): 'The Finale of Shostakovich's Symphony No. 5: Political Meaning and/through Performance'

10.30-11.00: WORKSHOP (Room 213)

- Bryan Whitelaw (Queen's University, Belfast): 'Yoga and Mindfulness for Academic Stress Response'

Session 5b: Nineteenth-century Music (Room 312)

- Barbora Kubečková (Palacký University Olomouc, Czech Republic): 'Nineteenth Century Prague as a songs centre in comparison to Berlin and Vienna'
- R. Larry Todd, piano (Duke University) and Katharina Uhde, violin (Valparaiso University): 'Imagining Scotland through Mendelssohn and Joachim' (*lecture-recital*)
- Nicolás Puyané (Maynooth University): 'Exploring textual fluidity and revision processes in three of Liszt's Lieder'

Session 5c: Jazz in Ireland Pre and Post-Independence (Room 412)

- Ruth Stanley (CIT Cork School of Music): 'Is the "Jazz" Immoral?': The reception and evolution of Jazz in pre- and post-partitioned Ireland'
- Eileen Hogan (University College Cork): 'Fag-smoking, jazz-dancing, lip-sticking flappers': Racialised and sexualised constructions of jazz in Ireland in the post-independence era'
- Damian Evans (DIT: Research Foundation for Music in Ireland): 'Harlem comes to Ballyjamesduff': The changing reception of jazz in Ireland post 1940'

11.00–11.30 TEA/COFFEE (Foyer)

11.30–1.00 PARALLEL SESSIONS

Session 6a: Nineteenth and Twentieth Century Cultural Centres (Room 213)

- Anne Stanyon (University of Leeds): 'Arthur Sullivan Conducts ... a re-evaluation of a ruined reputation'
- Alexandre José de Abreu (Independent Scholar?) 'The Haydn Club, cultural clubs and musical societies in the city of São Paulo: stepping into Modernity'
- David R.J. Dewar (University of Bristol): 'Stimulation or distraction: Professional-Amateur intersections in music in the early 20th century'

Session 6b: Evolving Trends in Traditional Music (Room 312)

- Zoila Martínez Beltrán (University Complutense, Madrid): 'The Irish sound of roses: Maria Barrientos and other XXth century recordings of 'Tis *the Last Rose of Summer*'
- Ellie NícFhionnghaile (Dundalk Institute of Technology): 'The Wireless and the Box: Representation of Donegal Musical Traditions in Broadcasting Media in latter 20th Century'
- Helen Lawlor (Dundalk Institute of Technology): 'Women and music in Irish harping'

Session 6c: Influences in Contemporary Instrumental Music (Room 412)

- Darach O' Laoire (DIT Conservatory of Music and Drama): 'Chromaticism:- France's gift to Jazz?'
- Georgina Hughes (University College Dublin): 'Cultural Conditioning Versus Self-Determination: Dame Evelyn Glennie and the Experience of Listening'
- Julie Maisel (DIT Conservatory of Music and Drama): 'Selected Flute Works of Luigi Zaninelli' (*lecture-recital*)

1.00-2.00 LUNCH (Foyer)

2.00–3.00 PARALLEL SESSIONS

Session 7a: Eighteenth-century Song and Dance (213)

- Cathal Twomey (Maynooth University): “‘Cleveland to Handel in Galloping Measures’’: The First Century of the English Dactyl Song’
- Michael Lee (Trinity College, Dublin): ‘Crossing borders with borrowed tunes: dancing the chaconne in the English *Rinaldo and Armida*’

#### Session 7b: Music and Technology (312)

- Francesca Placanica (Maynooth University/University of Huddersfield): ‘Remediation and Voice-Body Technologies in The Stage Works of Du Yun’
- Tim Summers (University College Dublin): ‘Press (Re-)Play: The Video Game Soundtrack Album’

#### Session 7c: Ethnomusicology (412)

- Jonathan P. J. Stock (University College Cork, Cork): ‘Eight-Part Polyphony, Nazi Musicology, Taiwanese Independence, Indigenous Spectacle: Taking the Measure of the Bunun Pasibutbut (Prayer for a Bountiful Millet Harvest)’
- Jyoshna La Trobe (Independent Scholar): ‘Devotional singing or kīrtan and its effects on participants in a Rārhi village, north east India’

#### 3.15-3.30 CLOSING REMARKS (412)